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JEYPORE ENAMELS.

AMONG all the examples of Indian enamelling, especially in gold, the works of the Jeypore artists are admitted to hold the first place. The South Kensington Museum contains a fine collection presented by the late Maharaja to the Prince of Wales.

Some beautiful specimens from Jeypore have been already illustrated in the JOURNAL OF INDIAN ART, accompanied by an admirable introduction from the pen of Surgeon-Major T. H. Hendley. These are only specimens of the large and valuable series of illustrations of Jeypore Enamels prepared by native artists under the superintendence of Colonel Jacob, which furnishes a complete conspectus of this exquisite art. The whole series will shortly be published as a separate monograph, which will portray the pure and exquisite colouring employed with harmonious taste by the enamellers.

The volume (in quarto imperial) will contain 26 illustrations, with descriptive letterpress. A limited number of copies will be issued to subscribers at £2 10s. per copy. Names of subscribers will be received by

W. GRIGGS,

Elm House, Hanover Street, Rye Lane,
Peckham, London, S.E.

The Journal of Indian Art.

A STUDY OF MODERN INDIAN ARCHITECTURE,

As Displayed in a British Cantonment.

THE great Cantonments of Ambala were formed in 1843, on the abandonment of the not far distant Karnal as a garrison town, and form the chief reserve station for the troops occupying the Punjab and guarding the North-West Frontier of India and Simla, its summer capital. The place also derives importance as the point of departure for Simla and the adjoining hill Sanataria. The census returns of 1868 and 1881 show that the Cantonment population is a thriving one, for it increased at the rate of 50 per cent. in thirteen years, while that of the native city remained nearly stationary. Of a total population of 40,000, about 21,000 live in the Cantonment town known as the Sadr Bazar, and it is of the dwellings of this portion of the population that I am about to speak. These people are not Punjabis, but almost entirely Purbias or Easterns—*i.e.,* people from the North-West Provinces generally, but especially from their eastern districts and Oudh. These Purbia immigrants belong to the middle and lower classes, the former being attracted by trade and the latter by the many lucrative menial occupations to be found in a military station.

The condition of the people is decidedly prosperous, as shown in many ways locally and in the increasing number of substantial private dwellings. On the 30th July, 1884, a disastrous flood destroyed over 1,000 houses in the Sadr Bazar. There is now—April, 1885—scarcely a trace of this flood, and not only have its damages been repaired, but many ruined houses have been rebuilt on a grander scale than before, which is sufficient proof of financial vitality.

The influence of the English is naturally everywhere visible in the Ambala Cantonments, for not only is it of their creation, but it is managed according to their ideas, and comprises a European and Eurasian population of over 4,000. The fact that renders an examination of its architecture interesting is, that here we shall find answered on a large scale the question of how the average, prosaic, prosperous middle and low class Hindustani of to-day builds his dwelling when surrounded on all sides by British influence—but only indirectly affected by it, for so long as he obeys the building regulations of the English generally, he is left to his own devices in securing the comforts he prizes. It seems an historical paradox to be writing of the doings of the mushroom population of a brand new town on such classic ground as that occupied by Ambala. The native city is probably no older than the fourteenth century; there is little in the history of places and families that dates farther back than the early struggles of the Sikhs for power a century or so ago; nearly every building appears new: but the antiquity of the site is unquestionable. We are here treading the ground between the Saraswati and the Dhrishadvati (the Sarsuti and the Ghaggar), the first settlements of the Aryans in India, the dwelling-place of the Rishis, the battle-field of the wars of the Mahabharata, the "Holy Land" of India, and, later, the scene of the wanderings of Hiuen Tsiang, and then later still of the disastrous campaign of Mahmud of Ghazni. Every sign of these events, however, except to the antiquarian expert, has disappeared, and the interest of the place now lies in its living inhabitants.

The Cantonments were laid out by Lord Napier of Magdala strictly with a view to military exigencies and the large way in which he always went to work. The general plan is that of a military camp facing to the "front"—*i.e.,* the West. First comes an open plain of large extent used as parade grounds, and then the regimental lines in the following order from South to North:—Native Infantry, British Infantry, British Cavalry, Artillery, Native Cavalry. In the rear, or to the East of these, come the officers' lines and regimental bazars and the staff lines, the civil or mercantile lines being in rear of the centre, while in rear of all are the Sadr Bazar or main source of supply, the cemeteries and other necessary adjuncts. The plan of the Sadr Bazar is extremely simple, being a parallelogram nearly approaching a square. This parallelogram is divided into 132 smaller ones by intersection at right angles of twelve roads from each point of the compass. So far, the military engineer has his own way; everything is perfectly regular, and there are none of those twists and turns so dear to the unregulated nature. The Sadr Bazar drain is a work of nature, and it runs crookedly athwart the engineers' parallelogram from N.E. to S.W. Several admirably built skew bridges or culverts obviate this difficulty, and the roads are straight in spite of the stream that intersects them, while the skew bridges lend a certain picturesqueness to the rigid plan. The only other enemy left to military precision is the native mind, and it has, as

usual, gained as complete a victory as circumstances would permit. Under such untoward conditions as are provided by 132 small parallelograms in juxtaposition, all kept of an equal size by inexorable rules, it has managed to create a town of an astonishing variety of architecture. In spite of the twelve roads north and south, and twelve east and west, all of about the same width and all intersecting at right angles, a stranger would soon learn his way about the Bazar from the varying landmarks about him. The buildings are, like those of all native towns, of two kinds—*kachá* and *pakká*, the latter for the rich and the former for the poor. A *kachá* building is composed of mud-built walls *(gondá)* or of sun-dried bricks *(kachí ínt)*, and in this last case is often of considerable dimensions and occupied by persons of means. Many "bungalows" used by Europeans are of sun-dried brick, but the well-to-do native, when he invests in bricks and mortar, prefers to build of burnt or *pakká* brick, and to give the structure a coating of lime mortar or *chúná*, when the whole is called *pakkí-chunái.* Such houses are always flat-roofed; and, as in a cantonment bazar, thatch, except for European bungalows, is not allowed for sufficient reasons, *kachá* houses are also there usually flat-roofed. When a sloping roof is employed it is of tiles *(khaprél)*, which, however, are usually confined to verandahs.

Fig. 9 exhibits the interior of a *chauk* or square occupied by Chamars or workers in leather. The dwellings are here flat-roofed mud huts or *kothás*, and a tiled one built of sun-dried bricks. There is also the two-storied tile-roofed house of a well-to-do Chamar with a flat-roofed verandah in front. European influence is not very apparent here, but even these humble people have not escaped it. Its best result is in the cleanliness of the *chauk* and in the fine trees overshadowing the huts of the poor. What a blessing these last are, he only knows who has had to face the summer sun of the Punjab in a treeless place, and it must be remembered that until the English came, the Punjab was a treeless land, not through any fault of nature, but made bare by the hands of its thoughtless people. Ambala was no exception to this rule, and, excepting the mango orchards of the rich, whence probably came its name—the mango place—there was scarcely a tree to be found on the arrival of the English. British influence is also visible in the round-headed arches of the verandah of the two-storied house and in the tubs holding plants perched upon it. Everything else is Indian: the hingeless screen doors propped against the walls, the *chárpáes* or cots, so dear to the poorer native, lying about outside, the white blotches on the wall to avert the evil eye, the broken water-vessels on the roof—all are characteristic.

I may here explain that I got a resident in the Bazar, Sadhari Khan, a master baker in the Commissariat Department, and an enthusiastic amateur photographer, to take twenty photographs illustrating the town. Of these Mr. Kipling has had drawn in the Lahore School of Art eight of the most characteristic. I regret that the whole series cannot be reproduced. Among other places, I instructed Sadhari Khan to photograph one of the main streets, but the picture, when completed, exhibited merely an avenue of trees, the shadows cast by which, in the strong Indian light, prevented the buildings behind them from appearing. As a picture it was a failure, but it showed a beneficial feature in British municipal administration; trees being rarely planted in the streets of a purely native town.

I have often wondered, like many another Englishman, what manner of men they were who raised the grand buildings, the remains of which we see in India. Some years ago I had an opportunity of making the acquaintance of a builder of one of the smaller structures whose beauties we so often admire. In the exquisitely situated town of Wai, on the mountain road between Mahabaleshwar and Poona, are some massive temples of beautiful design and probably of no great age. I had observed in the country round, smaller Sivalas, or shrines of Siva, showing the same purity of design. Near the caves of Karli, at the top of the Bhor Ghat, lie stretches of magnificent forest, and in a glade of one of these I came across such a Sivala in the course of construction. It was of hewn stone and half completed. The superintending architect was an old *sádhú* or devotee, nearly naked, and his assistants were a master mason and a few hands. I sat down to converse with the architect as to his design. "How long had he been at it?" "Oh! a long while—many months." "How much longer would he be?" "He could not say, there was no need for hurry." "Had he any plans?" "Yes." "On paper?" "No, why should he have?" "Then, where were the plans?" "The master mason knew." Whereupon this worthy smoothed the ground near and drew his design upon it with his finger. This was intelligible enough as far as it went, but how, without permanent drawings, did he fit the stones and make the mouldings accurately? That, he explained, was his trade, which he knew as a matter of course. To a question as to where he got his designs, he replied that there was no difficulty, he had seen many Sivalas, as doubtless had also the Sahib, his interlocutor, and this would be like those he had seen.

Now this is exactly how many buildings, including some of large size, are raised in India. There are no plans and no estimates, but the money is found as it is wanted, and the edifices slowly but surely ascend. Far away from Karli and the Marathi *sádhú* we find similar methods pursued on a larger scale. Fig. 8 is a sketch of the chief Hindu temple of the Ambala Sadr Bazar. It was recently built by subscriptions collected by Jamna Das, a *kubárí* or general dealer, a trade answering in some respects to that of the marine store dealer of England. It cost between Rs. 30,000 and Rs. 40,000, and was built entirely under the direction of Jamna Das. He is a quaint and somewhat eccentric personage, and took his own way in the matter. He first collected building materials of all sorts and then sent a friend, who is a master mason, to the holy city

of Benares to study temples, so as to be able to build one like them on his return. As soon as he came back the work was commenced. There were no contracts, no plans, and no estimates, but Jamna Das found the money and the master mason found the workmen, who were paid piecework. In course of time the temple was built, and to the best of the architect's recollection (he made no drawings), according to the models he had seen at Benares; though he admitted to me that as a reproduction it was not quite a success! The measure of its success as a structure may be seen from the sketch. Its thoroughly modern character is obvious; British influence, however, is only seen in the three side doors and the iron bars of the side windows.

It is clear that this empirical method must lead to incongruities in cases where the cultivation of the builders is not on a par with their religious aspirations. An example of this has occurred in the Sadr Bazar. A wealthy Punjab Khatri, Sikh by religion, and a successful auctioneer, devoted some of his gains to the good work of building a Darbar Sahib or Sikh temple. A Hindu Baniya had commenced a Sivala, but having begun to build without counting the cost, he was unable to complete his work; a not unfrequent accident among people who work without specifications or estimates. The unfinished structure was bought and converted to Sikh uses. But the Baniya had completed the distinctively Hindu *sikra* or pyramidal tower, shown in fig. 228 of Mr. Fergusson's "History of Indian Architecture," on the usual modern lines, and had commenced the foundations of the rest. The sanctuary under the tower was meant to be the holy of holies, and to contain the phallic emblems peculiar to Siva, lighted only from the porch. These arrangements were unsuitable for Sikh worship, so they opened doorways all round, and on the spot where the emblems were to have been placed, they raised a square pedestal to receive their one object of adoration, the Scriptures, or Adi Granth, round which the worshippers could circumambulate, as in duty bound. The rest of the temple was left, the porch or hall being used for reciting the Granth and singing the *Sabds* or sacred Sikh aphorisms, in imitation of the daily service at the Amritsar Golden Temple. The tower, however, is fatal to Sikh Orthodoxy; it is like building an Angelican Church facing north, or a Mosque in the form of a cross. Considering the origin of St. Peter's and the Mosque of St. Sophia, and the fact that at Lahore the English Church is an old Muhammadan Mausoleum, we need not criticise these incongruities very severely. I was unable to obtain a photograph of this interesting, though mongrel structure, owing to its being shut in by dwellings.

Let us now turn to the builders and examine their qualifications. They are now all called *mistrís*, a word of ominously English origin. A workman in bricks and mortar is a *ráj-mistrí*; in wood, a *barhái-mistrí*; in iron, a *lohár-mistrí*: the qualifying words indicating the caste from which each springs. The best paymaster in the building line in India is the Department of Public Works, and most of the Ambala *mistrís* are imbued with that Department's notions and methods. They may be safely trusted to make good metalled roads, to bridge a small stream, or to build a house in the Departmental style, adapting bridge or road to special circumstances with reasonable intelligence; but, unless directed, they will not make a plan or estimate. When so directed they will adopt the Departmental forms, for they know no others. But this is distasteful to them, for the form is in English, which they do not understand. The details also are often pure Greek to the *mistrí*, who is certain only of this, that a clerkly friend of his has, for a consideration, drawn up an estimate which reaches an amount that will pay him handsomely if he can get it passed. Armed with his plan and estimate he goes to his employer, who, since he demands such things, is sure to be an Englishman; solemnly produces them with a nervous air, and devoutly hopes they are all right. There are some *mistrís* who understand plans, but many, and by no means the most incompetent in practice, when asked to explain details gaze at them helplessly for a while, and then look up wistfully, saying, "*Gharíb-parwar!*" Considering that the Department of Public Works is held in such esteem by the *mistrí*, that it is his best employer and most punctual paymaster, and represents in his eyes the official will, it might be expected that when left to himself he would produce mere copies of its designs. But the indigenous traditions of his craft are still strong, and it will be seen from an examination of the sketches given herewith that in spite of the introduction of occasional European details, the *mistrí* remains intrinsically Oriental in his notions.

There are many purely European buildings in the Sadr Bazar—barracks for the police; sheds and warehouses for the Commissariat Department; elephant sheds as large, solid and costly as a church, but, unfortunately, unsuited to the elephant; a church like a toy; and a very ugly American Mission House, half church, half school:—but none have any architectural pretensions. In addition to these there are numerous "bungalows," the form of habitation affected by Europeans generally throughout India. The word *bangla* properly means a thatched summer-house in a garden, and I have heard a native say that the use of such dwellings by Europeans would seem to show they thought their rule would be merely temporary. The plan is as simple and square as possible, and mainly consists of four thick mud-brick walls pierced by the necessary doors, and surrounded by a verandah carried on pillars, while the whole is surmounted by a pent roof of thatch. This comfortable but hideous structure is the type of Anglo-Indian domestic architecture. A sketch (fig. 1) shows the Ambala Charity Hospital, an epitome of its faults and merits.

We may concede without hesitation that a more ugly building could not easily be made. But it answers all the purposes for which it is intended, giving sufficient accommodation and due ventilation. The

necessity in India for providing for free currents of air dictates a long building, one room only in width, facing to the right quarter—in this case S.W. It is raised from the ground; the walls are thick and the roof is rain and sun proof, covering two men's wards, one for women, and one for Europeans, besides an operating room and a surgeon's office, and there are outhouses in the grounds attached. The plan was approved by the Public Works Department, and framed on a schedule of requirements furnished by the civil surgeon. In time it will be well shaded, for the young trees are irrigated by water from the splendid Ambala Water-works, and the peasant patient will be able to enjoy his greatest delight, the shade of thick foliage in the noontide heats. Though the exceeding plainness of the structure may be regretted, it is really due to the limited funds. These were raised by the generous exertions of a native gentleman, the late Lala Charan Das, a retired commissariat agent, who had set his heart on the project, and gave both money and the labour of the close of his life to its completion. The hospital has already proved a great blessing to the people, especially in its operations for cataract, which is the curse of the peasantry in the Eastern Punjab.

It has been contended by many writers on Indian architecture, and notably by Mr. Growse, whose opinions have been stated in a previous number of this publication, that the wealthy classes slavishly copy our British public buildings. But here in Ambala, where our influence is strongest, it will be seen that indigenous forms survive. It is true there are houses built in imitation of a District Court or a Government Staging Bungalow. The nearer building in fig. 2 is such a house, Anglo-Indian in every detail, except the small niches or *táks* between the windows. Observe the English doors, half glass, half wood; the English windows; the stable door with its upper part iron barred; the semi-circular arches; the classic ornament over the lower windows; and the sham quoins at the corners of the walls. It might be the house or office of a European instead of what it is—the combined dwelling and shop of a Hindu Baniya! But look next door. Here everything is Indian, excepting the top balustrade and the English, or, rather, what *we* should call, French windows. As a matter of convenience, these are an improvement on any native forms. It might, indeed, be contended that many of the borrowings of Indian domestic building from European architecture are of this nature. Take fig. 3 for instance. This was the private residence of Lala Charan Das, the promoter of the Charity Hospital already mentioned. Here the Anglicized bungalow is treated with Oriental details, and by no means unsuccessfully, with the exception of the crowning balustrade. The house, too, is planted at the corner of a large garden on the street; whereas an Englishman would have hidden himself away in the centre of the garden. Fig. 4 shows a house belonging to a native contractor in the Public Works Department, who is naturally familiar with every detail of its work. Here European details are freely employed, but they are combined with Eastern forms. The latter are good in their way: *e.g.*, the varied geometric lattice work or *pinjrá* and the wood carving of the balcony verandah. The best part of this structure, however—a richly carved doorway of striking design—could not be included in the drawing. Fig. 5 represents the entrance to a wealthy Hindu cloth merchant's house. Here the corrugated iron roof and the iron bars of the balcony are English; everything else is characteristically native. This pretty doorway is hidden away in a narrow and dingy quarter consisting of mud huts. Nothing could be more Indian than this. The native cares nothing for situation. He has money, wants a fine house, and he will build it in any neighbourhood regardless of incongruous surroundings. In this respect, at least, he has a lesson to learn from the English. The same remark applies to the house shown in fig. 7, certainly one of the handsomest in the Bazar; while the street (fig. 6) is so thoroughly Indian as to show no traces of the European at all, except perhaps in some of the windows and a chimney. This is by no means a solitary instance, and in this case the houses belong to *árthís* or brokers, who have constant dealings with Europeans.

The mere alignment of the buildings of a town into rectangular lines and blocks is of itself so foreign to all native notions as to lend a European air to such buildings as these. But I think I am justified in contending that the strongly conservative texture of the native mind is more efficacious than is generally allowed against the wholesale adoption of European designs. The academic traditions that rule our Western studies of architecture, lead us to attach great importance to purity of style. No such theories trouble the humble builders, whose work I have described as showing the present tendencies of Indian domestic architecture under the strongest stress of the circumstances that we consider most adverse to its natural development; and, in spite of some incongruities, I venture to think that the indigenous forms, endeared to the people by centuries of tradition, will not be lightly set aside.

And now that we have come to the end of our wanderings through the Sadr Bazar, I am reminded of the fact that few, if any, of the many English ladies and gentlemen resident in Ambala ever visit it at all. This want of interest in the people and the country, it is to be feared, is a characteristic of the average Anglo-Indian, and it is this which makes his exile odious to him. It may seem rather late in the day to suggest that since an Englishman's life in India must be uncomfortable, one way of alleviating its discomfort is to find objects of interest outside its narrow limits. A stroll through the streets even of a mushroom town like the Ambala Cantonment would discover many a quaint object worthy of study, though it be made by one unfamiliar with Indian matters, and not, as now, in the company of the local magistrate, who must of necessity study all things in it.

R. C. TEMPLE.

THE DECORATIONS OF THE TAJ AT AGRA.

AKBAR, the third in succession from Baber, the founder of the Mo(n)gol Empire in India, A.D. 1526-30, after in vain attempting to make Futtehpoor Seekree the seat of his government, established it at Agra, literally *Agur*, "the Salt Pan," so called from the brackish quality of the soil on which the city is built: and it was here that Shah Jehan, the Mo(n)gol, who permanently transferred the capital of the Mo(n)gol Emperors to Dehli, erected the Taj-Mahal, or tomb of his beloved wife, the Begum Arjamand Banoo, otherwise called Mumtaz-Mahal, "the Exalted one of the Palace," a niece of the celebrated Noor-Mahal, the favourite wife of his father, Jehanghier, "the magnificent son of Akbar." The building is enclosed in a garden nearly 1,000 feet square, in which it stands on a platform 313 feet square, and about 26 feet high, and having a minaret at each corner 137 feet high; the mausoleum itself, in the centre of the platform, being a square of 186 feet, cut off at the four corners, and rising to a total height, from the level of the garden, of 243 feet. Internally it presents a principal dome 58 feet in diameter and 80 feet high in the centre, and four surrounding smaller domes corresponding with the four corners of the building. The central dome is immediately over the vault containing the body of Mumtaz-Mahal, immediately under the pinnacle of the dome, and beside it that of her devoted husband. In the dome itself are representatives of the two sarcophagi beneath, enclosed within a screen of open marble tracery. The stone used in the structure is, for the outer enclosure, red sandstone from Futtehpoor Seekree, similar to that used on the walls of the fort at Agra, and for the platform of the Taj, and the Taj itself, white marble from Jeypore. The spandrils, and all the salient architectural features of the building, are decorated with mosaic work of many coloured stones, such as jasper, heliotrope, carnelian, chalcedony, and other varieties of agate, the richest effects being lavished on the two monumental tombstones within the marble screen under the central dome.

Such, described in a matter of fact manner, is the masterpiece of Shah Jehan's reign, so famous for its architectural splendours. What is most remarkable about it is not its exquisite proportions and graceful ornamentation, but the perfect harmony of its delicate beauty and refined solemnity, with the purpose it serves as the mausoleum of the lovely queen of the greatest of the Imperial architects of India. It is the tomb of Mumtaz-Mahal, and it could be nothing else; and surely it is the very highest praise of architecture, that it should at once transparently and feelingly express the needs it fulfils.

The Taj was begun immediately after the death of Mumtaz-Mahal in 1628-29, and was not completed until 1648. Father Manrique, who arrived in Agra on Christmas Eve, 1640, was told by Father Da Castro, of Lahore, that it was designed by a Venetian architect Geronimo Verroneo, and it is said also that the internal decorations were done under the superintendence of a Frenchman, Augustin de Bordeaux, who was at Agra in the service of Shah Jehan, throughout his reign, from 1625 to 1658. There is plenty of Italian work of the Mo(n)gol period to be found in Dehli, and all the examples in the India Museum at South Kensington proclaim their Western origin. From the Orpheus, which is traditionally held to be a likeness of Austin himself, to the pictorial representations of fruits and birds, they are nothing more than clumsy attempts to directly copy oil and fresco paintings in an unsuitable material; and it is quite impossible that the men who devised such artistic monstrosities, could have been the same as those whose hands traced in variegated *pietra dura* the exquisite arabesques of the Taj, informed in every undulating line, and drooping bud, and bursting flower, with the true principles of inlaid decoration.

The Taj and the other Agra and Dehli palaces were ornamented by people who had preserved unbroken the tradition of the arts of antiquity, and who used decoration to enhance, and not obscure, the beauty of marble buildings. The native tradition is that the Taj was designed by a Turk, Eesa Mahomed Effendi, who was sent by the contemporary Sultan at Constantinople to assist Shah Jehan in his architectural schemes. The natives of India do not build from detailed plans, or from anything more than a general idea, outlined in the sand from day to day. It may be that Eesa Mahomed designed the Taj in this vague dreamy sense, and that he may have received passing suggestions from the Venetian Verroneo as the work on it progressed from day to day; and, further, that portions of the mosaics were actually executed by Augustin de Bordeaux. But if so, these Franks subdued their suggestions, and their technical skill, to the spirit of the style they thus loyally served.

Mosaic is of Eastern origin, and never really flourished in the West, except under the fostering rule of the Saracens. After the overthrow of the Western Roman and Persian Empires, by which the continuity of civilization in Interior Asia and Europe was interrupted, its practice was really revived in the Levant by the Byzantine Greeks, and being carried through Syria, and Persia into India, the newly-quickened art there assumed the modified form of which the decoration of the Taj affords the most remarkable illustrations. The

mosaic work of the Taj is therefore not an exotic art, but of indigenous development, and strongly racy of the soil from which it immediately sprung. It is not in the least Florentine in character, but strictly Indian of the Mo(n)gol period; and the product not of the knowledge and taste of any foreign artists in the employment of Shah Jehan, but of the whole history of India and the East, under the successive dominations of the Assyrians, Babylonians and Persians, the Greeks and Romans, and the Arabs, Turks, and Mongols.

No words can convey any idea of the extreme beauty of the Taj, both internally and externally; and fortunately it is guarded with the most tender solicitude by the English Government, and on the whole, judiciously. The only changes they have introduced is in the laying out of the surrounding gardens, which, as originally designed, consisted of formal masses of lemon trees, and African marigolds, in fields of, as it were, living gold, out of which the Taj rose, like the moon, in unclouded majesty. Now the garden is planted with tall growing cypresses and wide spreading mango trees, which, while they afford a pleasant shade to visitors by day, greatly obscure the indescribable beauty of the building, as seen at night, under the clear unpurpled vault nearly always presented by the heavens in India.

GEORGE BIRDWOOD.

THE CYCLOPÆDIA OF INDIA.

THIRTY years have passed since the learned and laborious compiler of Balfour's Cyclopædia published the first edition of this storehouse of Asiatic lore. It is not often that the original editor of an encyclopædic work is able, with unabated energy and undiminished zeal, to prepare and successfully carry through the press a third edition. Surgeon-General Balfour tells us that since 1877 he has been engaged in revising it for publication in England. His own words best enumerate the outcome of his labours: "This edition contains 35,000 articles and 16,000 index headings, relating to an area of 30,360,057 kilometers (11,722,708 square miles), peopled by 704,401,171 souls. In dealing with subjects in quantities of such magnitude, oversights and points needing correction cannot but have occurred, but it is believed that *errata* are not many, and will be of a kind that can be readily remedied." The wide distribution of correlated races of men, plants and animals throughout the South and East of Asia is assigned as a reason why India in its ethnology, flora and fauna, can only be fairly dealt with by embracing the wide area summarised above. This is indeed an advantage for the student of comparative sciences, but it is obvious that the extension of the range of observation must greatly reduce the scale of local and special portraiture. The three massive volumes are for all that a veritable library of reference. That the purpose of the author is to benefit his readers and not to reap pecuniary profit is plain. He has proposed to himself the object of placing within the reach of subalterns and juniors a work of reference. Whether a botanical, statistical or geographical question arises, to these pages the enquirer can turn, and seldom fail to find his queries answered.

Turning to subjects more especially pertaining to art, the articles show the results of the most recent authorities. Take for instance the article on carpets, Karabacek's great monograph, "Die Persische Nadelmalerei Susandschird" has furnished a clear and succinct description of that exquisite pictorial loom embroidery, for one example of which—a silken carpet wrought with gold—a Mameluke prince of the fourteenth century gave 70,000 pieces of silver. In an article headed Arts and Manufactures, which concludes with a too brief reference to Mr. Purdon Clarke's mission in 1880 and its valuable results, Dr. Balfour insists strongly on the importance of caring for the welfare of the arts, and on the injurious effects which have been wrought by the economic developments which have naturally resulted from the social changes. Speaking of Kashmir shawls, he says, "This art urgently needs encouragement, for European agents have interfered with Kashmir workmen's designs, only to lose their characteristic loveliness." An article on jewellery may be read with interest and advantage by all but experts who know all that can be said and desiderate more special and technical description. They, however, will approve and endorse the following remarks:—"Two things are acting unfavourably on the hereditary skill of the Hindu craftsman in recent years. The authority of the trade guilds has been relaxed under the freedom of English rule, and the importation of British goods has forced many artizans into agriculture and even domestic service." We are somewhat surprised at omissions of authorities, and a want of reference to the various Exhibitions which have been held with success. Among these we do not miss Madras, but we do wonder at the absence of mention of Jeypore. Neither under its proper heading, nor under the head of enamelling is any mention made of the Jeypore Exhibition and the valuable labours of Dr. Hendley. But to note such omissions must cease to cause much surprise, especially when we reflect upon the impossibility of being up to date in dealing with the vast mass of materials, and the tedious labour of getting so voluminous a work through the press. We should be thankful that so much is recorded concerning the changes in Indian arts and manufactures in an acces-

sible form. If we turn to the recent Moral and Material Progress Report, there is more reason to wonder at the want of reference to the progress of Indian art. The foundation of art schools, the holding of art exhibitions, the fluctuations in different branches of native art, seem not to belong to the record of Progress. It is, however, a consolation to think that they do enjoy the anxious care and consideration of government, even though they are omitted from the official history of the administrative agencies, which through a decade have been at work for the improvement of India.

We may, without in any way detracting from the merits of Dr. Balfour's work, express a hope that a very few years will see the publication of an Encyclopædia of Indian Arts and Manufactures. This, or it may be some other work, will aptly serve as a monument of what has been done and is still doing, even with increased energy, to foster the Indian art manufactures as well as the more homely and useful products and industries. Such works as Sir George Birdwood's "Industrial Arts of India" on one hand, or Mr. Hoey's "Monograph on the Trade and Manufactures of the North-West Provinces," must always hold their place and retain their special value. But besides these and other works, which the reader will at once call to mind, there are being accumulated abundant materials for a work of encyclopædic character, which shall embrace the past and present and furnish directions for the future. Historical errors as to the origin of manufactures now flourishing in particular localities wait to be corrected, and doubtful points are being day by day cleared up. The Catalogues of Indian as well as of European Exhibitions will furnish much useful information needing to be sifted and collected. In the "Gazetteers" which are from time to time published, the subject of Hindu craftsmen and their productions are systematically and exhaustively treated. Thus in the Poona volume of the "Bombay Gazetteer" recently published (vol. xviii., part ii.), one section (chapter vi.) is devoted to crafts. Details ample, but concise, are furnished of twelve crafts. These are, in order of importance, the making of copper and brass vessels, the weaving of silk and cotton cloth, the making of gold and silver thread, glass bangles, ivory combs, clay figures, iron pots, felt and paper, tape weaving and wood turning. Of all these craftsmen it is said that the Poona figure makers are perhaps the only workers who show artistic skill. But of all most exact technical descriptions are given. This is referred to as a recent example of the materials accumulating rapidly for the compilation of an Industrial Gazetteer or an Encyclopædia of Indian Arts and Manufactures. These materials will doubtless be utilised in the next edition of the "Imperial Gazetteer," to supply any additional information to the copious store already contained in that work. Doubtless the new edition of Thornton which Sir Roper Lethbridge and Mr. Wollaston are engaged in preparation, will be enriched by the results of official labours which are being made public. But no gazetteer embracing the history, statistics and government of all localities can, any more than an all-embracing cyclopædia, deal with the several topics of arts and manufactures in the manner at once special and comparative, that is required both to teach the English people the extent and value of the productions of the Indian workmen, and to foster their excellence or minister to their improvement when needed.

The Cyclopædia of India and of Eastern and Southern Asia, by Surgeon-General Edward Balfour. Three volumes. Third edition. London: Bernard Quaritch, 15, Piccadilly.

THE COLONIAL AND INDIAN EXHIBITION OF 1886.

THE preparations for the illustration of the principal art handicrafts of India in the forthcoming Colonial and Indian Exhibition are now complete, and it is probable that the centre of attraction next year will be the outer courtyard of the Royal Pavilion or Durbar Hall, which will contain a miniature bazar similar to those existing within the precincts of many of the palaces and temples of the East.

The position in the Exhibition grounds is an admirable one, as it directly faces the mediæval entrance of Old London, which, with Scindia's Gateway flanked by two octagonal bastions, will make a most effective group, and enable visitors to contrast the different architectural treatment of buildings used for similar purposes under feudal Governments in East and West.

... ...

Great progress has been made with the Durbar Hall, which is being constructed within the compound of the Exhibition by Punjabi workmen from Bhera in the Shahpur district. The interior will be entirely constructed of carved pine wood, which it is intended to leave without any coloured decoration, so as to give better value to the free and hearty style of carving still practised in the Punjab. These workmen were selected by Mr. J. L. Kipling for Mr. Purdon Clarke, who has furnished the general plan of this small Indian Palace.

In our Christmas number we intend to give further details and illustrations, which will also include the magnificent pavilion and screen which will worthily illustrate the skill of the sculptors and the munificence of the Maharaja of Jeypore.

... ...

NOTES.

It has been decided by the Government of India to combine the duties of the Archæological Survey and those hitherto performed by the Curator of Ancient Monuments. For this purpose India, exclusive of the Bombay and Madras Presidencies, has been partitioned into three divisions. We are glad to be able to record the appointment of Major J. B. Keith, late Royal Scots and 39th Regiments, to the charge of the division which comprises the North-West Provinces and Oudh, the Central India Agency and the Central Provinces. It will be remembered that Major Keith, as Assistant for Central India to the Curator of Ancient Monuments, personally superintended the construction of the magnificent Gwalior gate which H.H. Maharaja Scindia has presented to the South Kensington Museum, and which will be a prominent ornament of the next year's Exhibition. Those who know speak very highly of Major Keith's unremitting exertions, and his power of encouraging and stimulating the native workmen by example and reward.

* * * *

The proposal that a portrait gallery of Indian Princes should form part of the Exhibition is one that should meet with a unanimous response. H.M. The Empress and H.R.H. The Prince of Wales lead the way in the loan of their portraits, as well as of pictures of the Courts of India; and it is to be hoped that the Princes of India will not be backward. It is very important, however, that the catalogue of such a portrait gallery be as complete as possible. There is an opportunity also for a loan collection of pictures illustrative of Indian history and scenery, which ought not to be lost sight of, as not from India only, but from England also many such works could be obtained. We would, however, remind our Anglo-Indian friends who feel disposed to send works on sale to the Indian Gallery, that the number of pictures unsold from the Art Exhibitions of the current year is counted in thousands and the market is glutted. Viewed as a speculation, the transmission of pictures which have not a special merit either as delineating Indian life or representing Indian scenery, would end in certain disappointment.

* * * *

We learn that the Maharaja of Cooch Behar will contribute an elaborate and costly jungle trophy, forming a monument of *Shikar*.

* * * *

The new edition of Thornton's "Gazetteer," edited by Sir Roper Lethbridge and Mr. A. Wollaston, will be published by Messrs. W. H. Allen & Co., in October.

Messrs. Sampson, Low & Co. have in the press a work on "The Pictorial Arts of Japan," by Dr. Anderson, the first part of which will appear in December. Dr. Anderson resided in Japan for many years, as surgeon to the Imperial Naval Hospital as well as to the British Legation, and he is generally recognised as the greatest living authority on the pictorial art of that country. A considerable collection of paintings by the most eminent artists, which he made while living in Japan, was recently purchased by the British Museum. Dr. Anderson's work, which will be richly illustrated, will be a complete history of Japanese painting and engraving, a branch of Japanese art to which but little attention has hitherto been given in this country. It is to be hoped that Dr. Anderson's work may prove a success; author and publisher doubtless will do all that man can do to ensure one. But in books, as in art objects, the Japanese "craze" is declining. When so-called Japanese lacquer, pictures, porcelain and bronzes are sold by small grocers all over the country, the end of the fashion which runs after them cannot be far off. Booksellers tell us that books on Japan, whether history, travels or art, are at a discount in the market. There is not the demand there was a few years ago, and people will not pay the prices they did. Art books have suffered most of all. Several which were produced within the last few years, at enormous cost, with great care and research, and with all those marks of external beauty which contribute so much to the success of a work on art, are now to be procured for a few shillings, the publishers having sold them as "remainders" to the second-hand booksellers.

* * * *

We learn from Trubner's "Literary Record" that Mr. Lockwood de Forest, of New York, who cultivates a knowledge of Hindu decorative art, and whose chambers in that city are more like an Asiatic interior than a modern dwelling-house, has published an imperial quarto work on Indian Domestic Architecture, containing twenty-five fine heliotype plates from photographs, forming a portfolio of Hindu architectural design. He says in his preface:—"In publishing the following examples of Indian architecture, my object is to interest all who care for art, and particularly to bring to their notice the industries of wood and stone carving as applied to buildings."

* * * *

A proposal is now under consideration to issue, during the progress of the next Exhibition, special numbers of this journal illustrating the Indian exhibits. The Journal of Indian Art will thus constitute a permanent record of the Exhibition of 1886.

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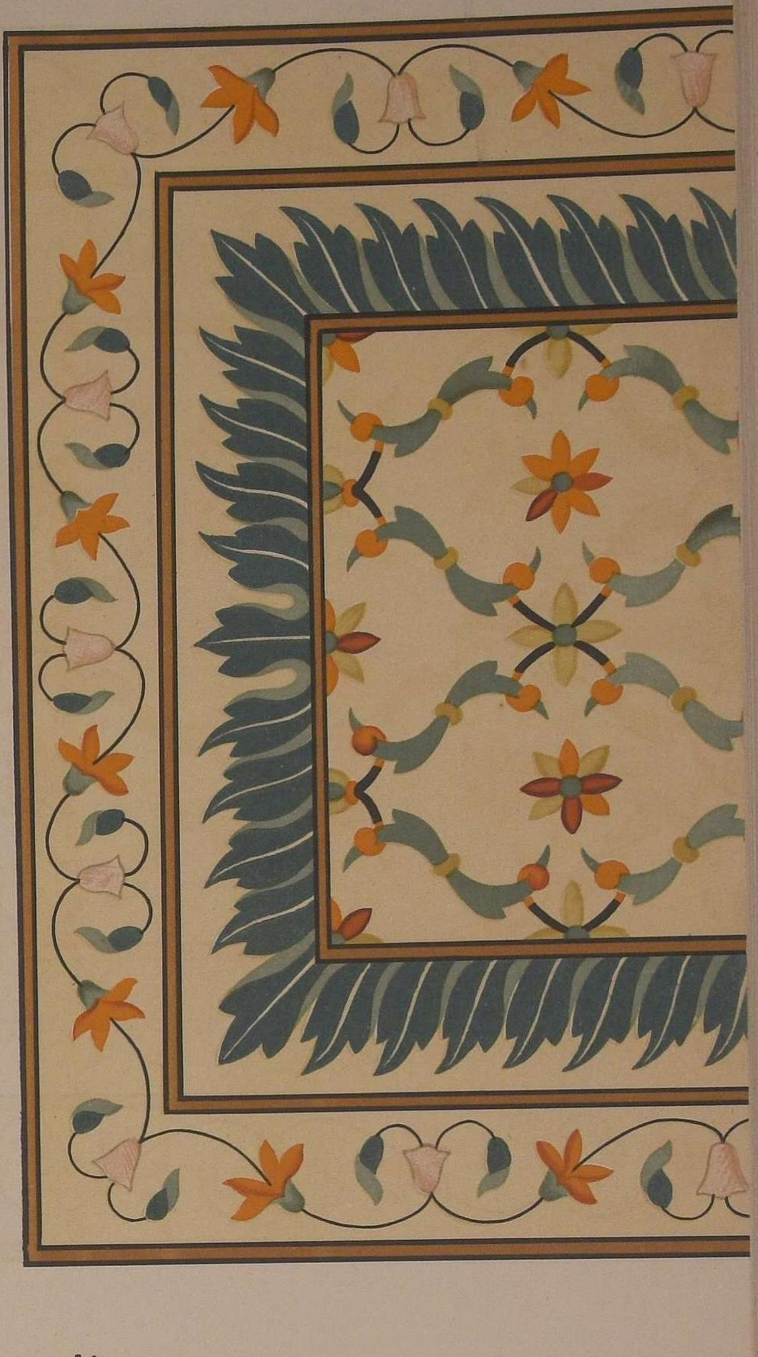
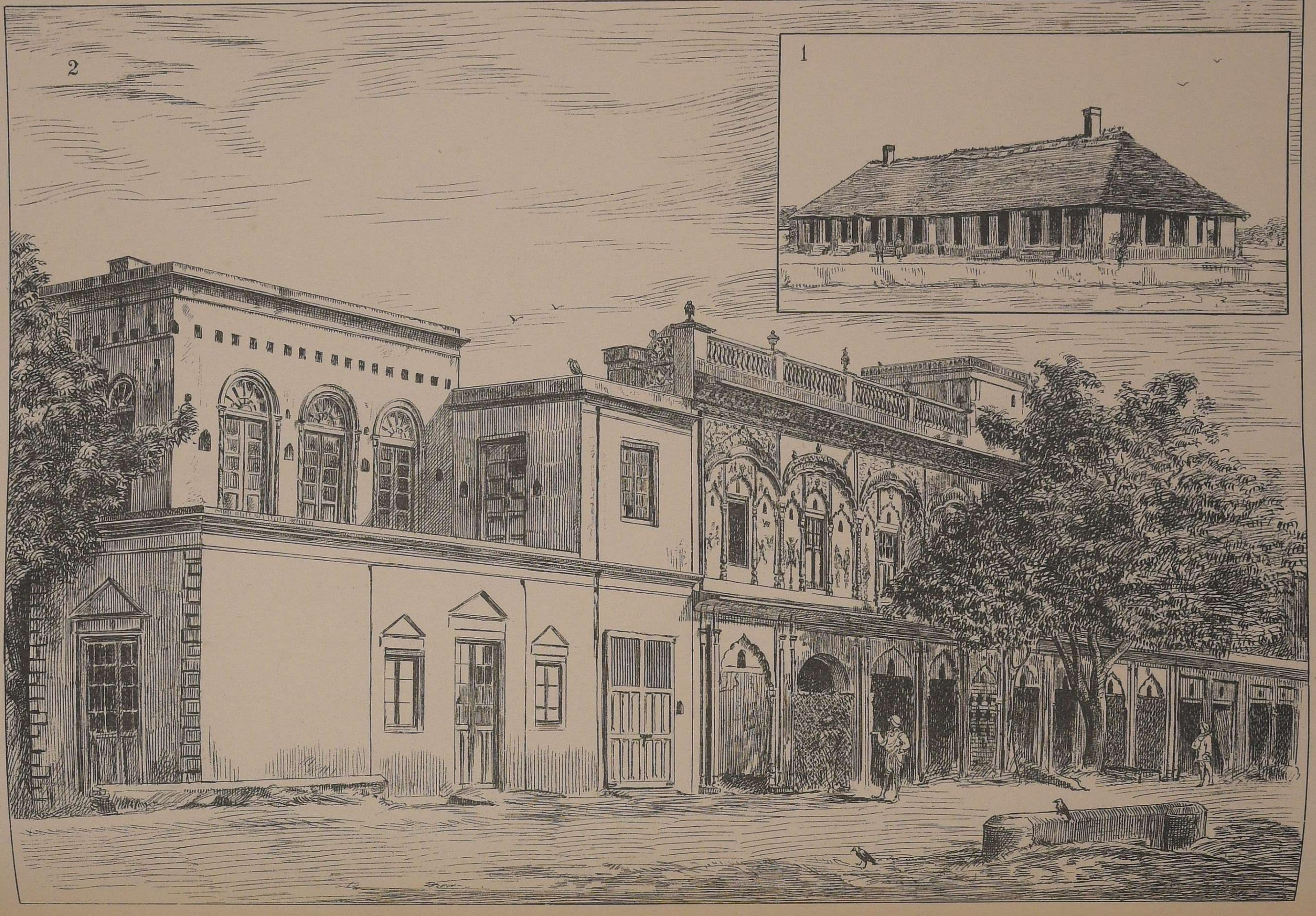


TAJ M.

Details from the tombs of Shah J

W. Griggs, Photo. and Chromo-lith., Peckham.

AL, AGRA.
and of the Begum Mumtaz-Mahal.



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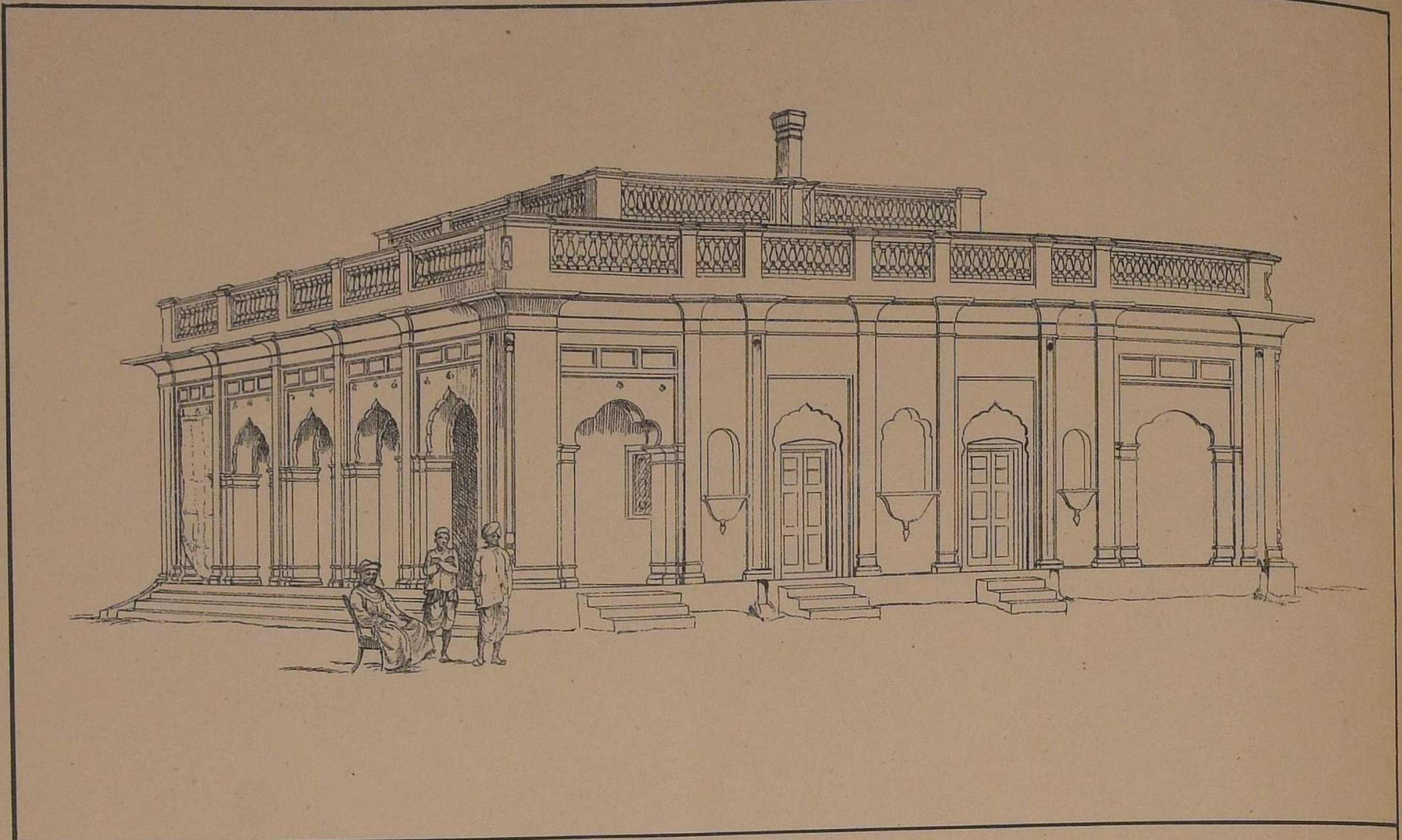
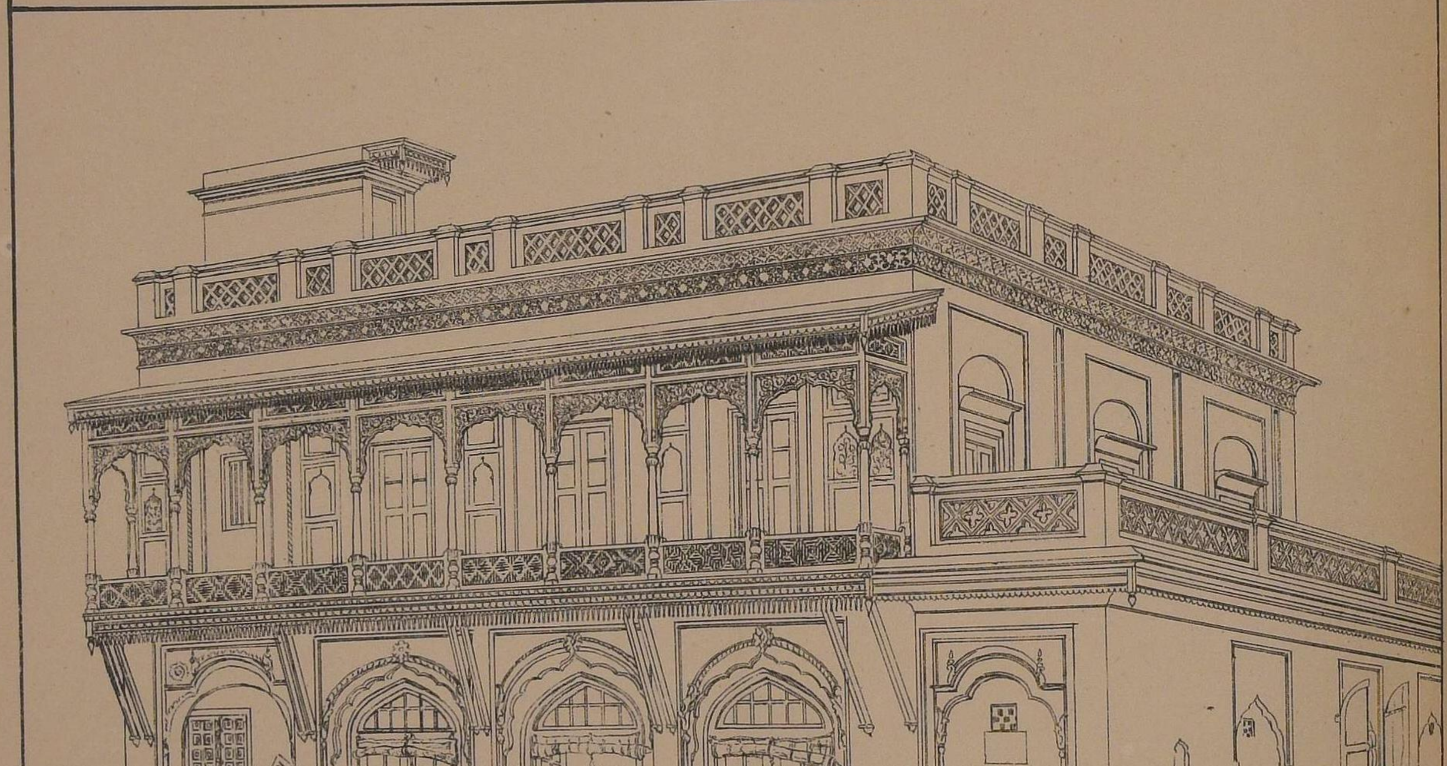


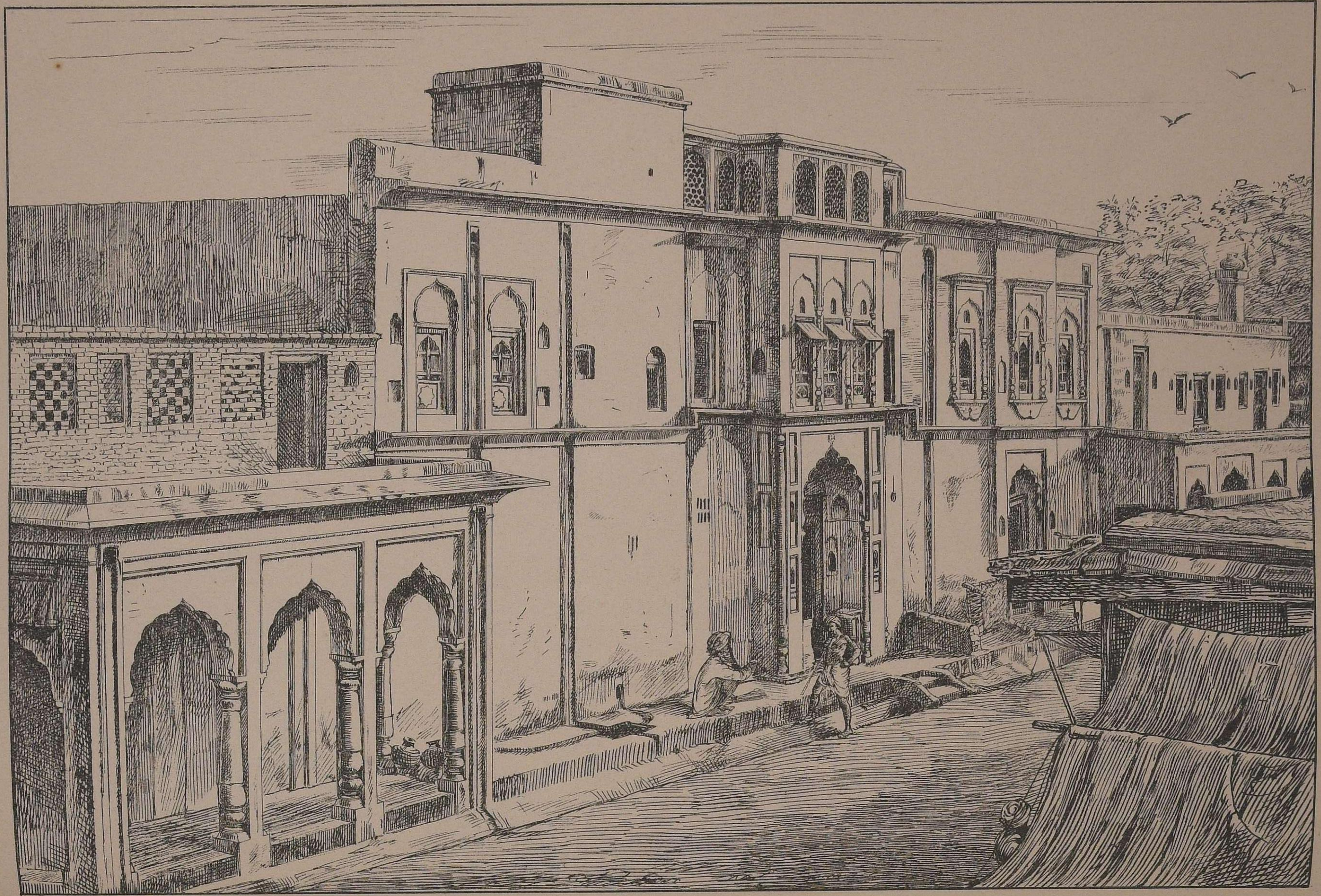


Mayo School of Art, Lahore.

3, 4.—THE AMBALA SADR BAZAR.

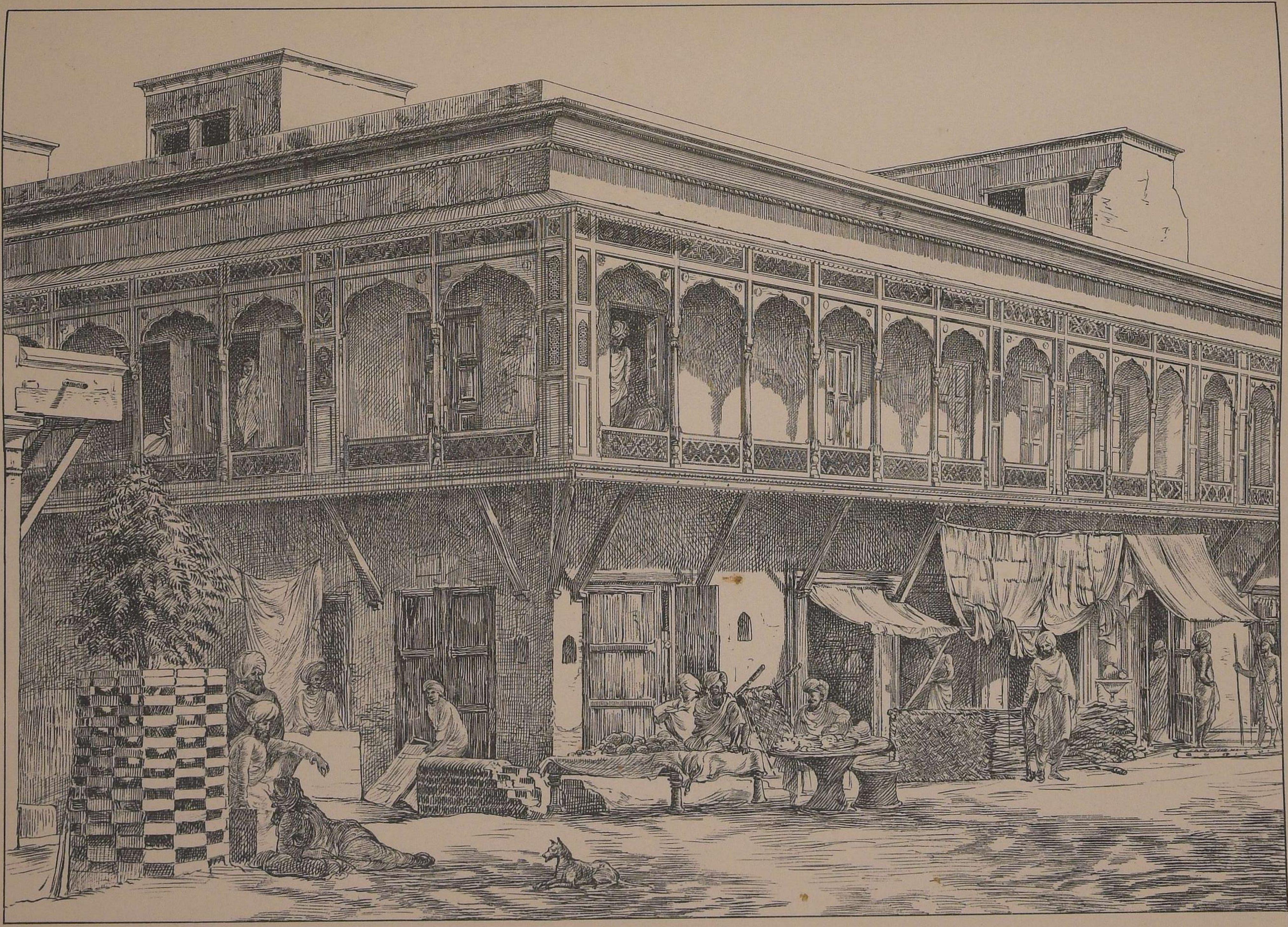
Sher Mahomed and J. L. Kipling, del.

5—THE AMBALA SADR BAZAR.

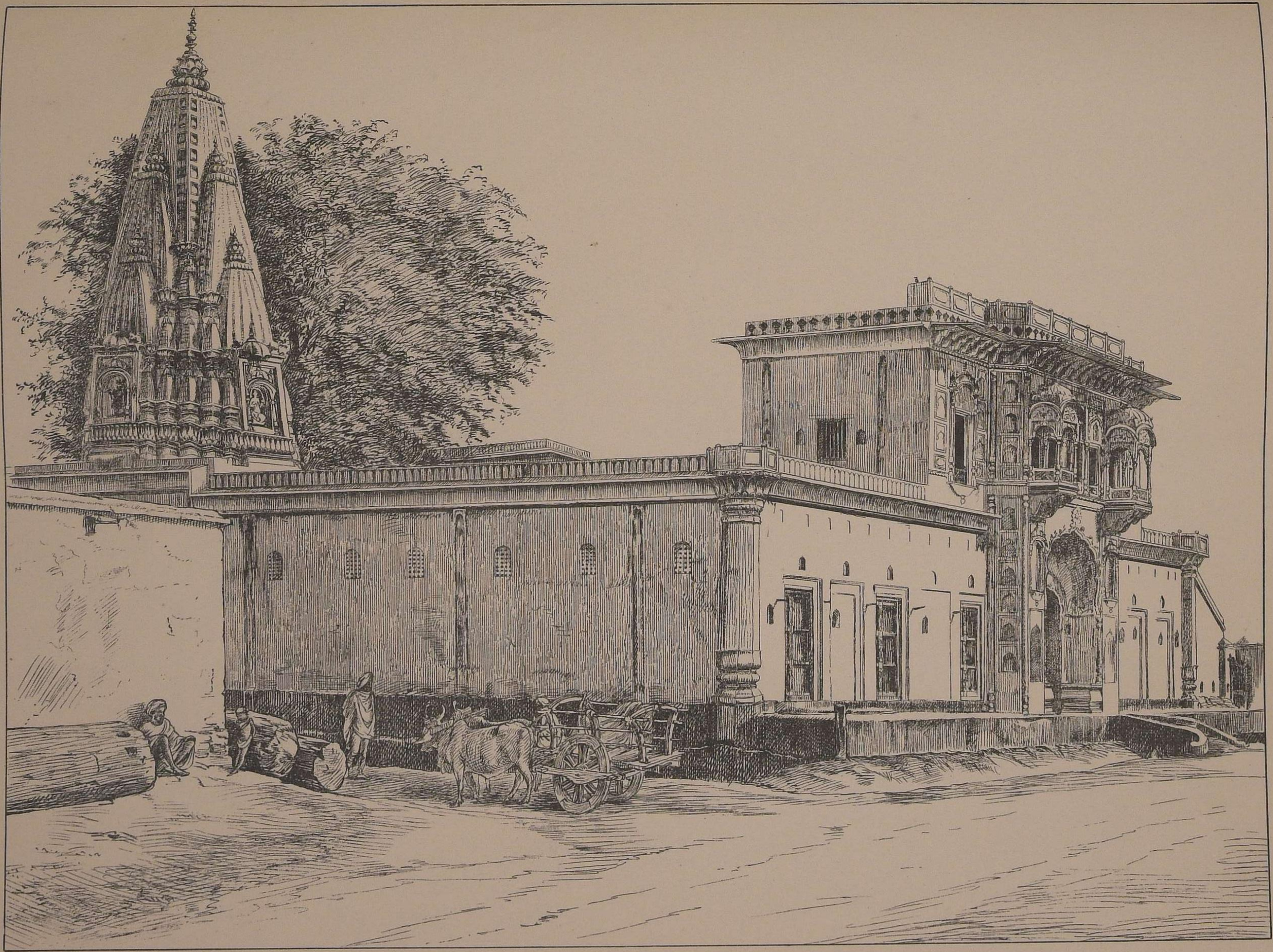


Mayo School of Art, Lahore.

6.—THE AMBALA SADR BAZAR.



7.—THE AMBALA SADR BAZAR.



Ram Singh, del.

8.—THE AMBALA SADR BAZAR.

Mayo School of Art, Lahore.

9.—THE AMBALA SADR BAZAR.

ARMORIAL CHINA.

NO work has yet appeared giving in colour an illustrated account of the specimens of Armorial China, which still remain in the possession of many of the Nobility and Gentry of this Country. It has been suggested that a work containing Fac-similes of some of the finest examples would be of interest to many. Several of these have already been placed at my disposal by G. Milner-Gibson Cullum, Esq., Miss ffarington, A. W. Franks, Esq., M.A., F.S.A., Granville Leveson-Gower, Esq., F.S.A., J. J. Howard, Esq., LL.D., F.S.A., Lord Scarsdale, Lieut.-Colonel Arthur M. Warde, Lord Jersey and Chas. F. Cole, Esq.

The first series will consist of six parts, containing Four Plates each, with a short description of each example. The number of copies will be strictly limited to one hundred and ten, one hundred only of which will be for sale, at 6/- per part

The work will be numbered. Subscribers' names received by

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Sanctioned by the Science and Art Department of the Committee of Council on Education, South Kensington Museum.

PORTFOLIOS OF INDUSTRIAL ART.

It is proposed to issue a series of Photo-Chromo-Lithographic representations of various examples of Industrial Art, chiefly selected from the South Kensington Museum Collections. The process adopted, that of Mr. WILLIAM GRIGGS, enables not only the form and details of the examples to be reproduced, but also the outlines of the colours to be indicated, and thus furnishes, at a very moderate cost, a more accurate and effective representation than could be otherwise obtained.

The Lords of the Committee of Council on Education have sanctioned this undertaking, and have authorized Mr. GRIGGS to take examples from the extensive collections of the South Kensington Museum, in the belief that the work will prove of value and interest not only to the students in the Schools of Art connected with the Science and Art Department, but also to many others engaged in various branches of Industrial Art, and to the general public.

The work will appear at intervals in parts, each containing two plates, imperial quarto, in an Illustrated Wrapper, price One Shilling.

The following parts are now ready, and can be obtained at the Catalogue-stalls of the South Kensington and Bethnal Green Branch Museums, and other Museums connected with the Department; also of Mr. W. GRIGGS, Elm House, Hanover Street, Peckham, S.E.

INDIAN ART.

PARTS	i—x	Twenty Drawings *by* Mr. J. Kipling, *showing Indian Artizans engaged in Embroidering, &c.*
PART	i	A Shawl Loom A Shawl Loom
,,	ii	A Spinning Wheel in the Hills A Loom in the Hills
,,	iii	Jeweller setting Stones Muslin Turban Weaving
,,	iv	Warping Gold Wire Winding Gold Wire
,,	v	Silk Weaving Silk Weaving
,,	vi	A Carpet Loom A Carpet Loom
,,	vii	Embroidering in Gold Embroidering in Gold
,,	viii	Jewelled Cloth Embroiderer Floor Cloth Making
,,	ix	Flattening Silver Gilt Wire Kullabatoon Making
,,	x	Gold Lace Making Gold and Silver Lace Making
,,	xi	Arch of a Mosque Screen. *Ajmere* Trellis Window. *Ahmedabad*
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,,	ii	Altar Frontal. *Crimson silk. 17th century* Lace Table-cover. *17th century*
,,	iii	Chest in carved Walnut-wood *16th century* Bronze Fountain Jet. *17th century*
,,	iv	Chest in carved Walnut-wood *16th century* Arms, Toledo Rapiers. *16th century*
,,	v	Mortuary Cope. *Embroidered black velvet* ,, Details. ,, ,, ,,
,,	vi	Embroidered Orphrey of an Altar Frontal Chasuble in raised Velvet
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SWEDISH ART.

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,,	ii	Bag. *19th century* Chair Cushion, *19th century*
,,	iii	Part of a Border of Table-cloth Chair Cushion. *18th century*
,,	iv	Antimacassar Rug. *Dated* 1831
,,	v	Carriage Cushion. *Late 18th century* Bench Cover. *Late 18th century*

PERSIAN ART.

PART	i	Rosewater Sprinkler. *Earthenware, with engraved brass mounts* Water-bottle. *Glazed earthenware. 15th century*
,,	ii	Dish for Rice. *Glazed earthenware. 16th or 17th century* Dish. *Glazed earthenware 16th or 17th century*
,,	iii	Silk Damask Leather and Canvas Breeches
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,,	ii	Bratina. *Enamelled and Jewelled* Censer. *Silver Parcel-Gilt.*

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,,	ii	Altar or Shrine of a Female Saint

SICILIAN ART.

PART	i	Silk and Gold Damask

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PART	i	Silk Fabrics. *Printed in colors*

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PART	i	Velvet Fabrics

The Journal of Indian Art.

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W. GRIG ELM HOUSE, HANOVER STREET, RYE LANE, PECKHAM, LONDON, S.E.